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RIVERSIDE

Toward Reverence

A Thesis submitted in partial satisfaction
of the requirements for the degree of

Master of Fine Arts

in

Visual Art

by

Kellie Flint

June 2019

Thesis Committee:
Professor Charles Long, Chairperson
Professor Jim Isermann
Professor Brandon Lattu
Professor Anna Betbeze
Professor Jan Tumlrir

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The Thesis of Kellie Flint is approved:

Committee Chairperson

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----- **introduction** -----

In my practice, I choose to paint what I see in landscapes now, for they will soon change at an alarming rate.

I think it is necessary to use abstraction alongside representation when attempting to understand and ultimately relay the complexities of landscapes. Abstraction provides a free space to interpret and expand; and to isolate moments so that we can look again at what we thought we understood. Abstraction allows for forms of knowledge that are appropriate to the in situ experience of landscape.

My art expresses a desire. A desire toward a reverence for the nonhuman. The work, as a whole, is an investigation – a series of questions about place and its physical presence. But also, the work reaches for the metaphysical, the intangible.

I make large, vertical paintings on canvas. Most are sized 5 feet by 4 feet, some are 6 feet by 5 feet. I am about 5 feet tall and it is important to me to be able to encounter my work as a similar size to my body. I want to be able to handle each piece on my own and I appreciate the confrontation this size delivers.

I employ varying methods, depending on the focus within each painting. One notable condition is that there must always be abandon in the approach. RISK is required. I use acrylic paint, spray paint, brushes, palette knives, squeegees, charcoal sticks, pastel sticks, my hands and my arms.

When constructing a composition, color comes first. Color sources arise out of phenomena in the landscape as well as extensive study in the studio. On the canvas, how space is constructed is dependant on the site. Some works allow for deep or expansive space, others are close, piled, narrow, or toppling over. There is an inevitable examination that is sculptural and spatial and the relationship between the figure and the ground is considered deeply.

There exists a pluri-vocal style between the works as they rely on a collaging of documentation, recall and imagination. I want to keep you here and send you someplace else at the same time, or some sort of oscillation between the two.

----- dictionary -----

In her text 'A Dictionary of Ideas,' curator Helen Molesworth writes about artist (and MacArthur Fellowship awardee) Josiah McElheny in the form of a dictionary. The definitions, images and references create a context for McElheny's rigorous practice and place in art history.

In the introduction to the text, Molesworth comments on a history of alphabetical systems and a subtle shift from a normative last-name nomenclature toward an emphasis on the first name. She mentions Apple's influence within the searching function of the iPod (artists are listed by first-name last-name). And further back in history, a strange and somewhat radical move made by Marcel Duchamp, "Mucking about with alphabetization has a historical precedent: In 1917, Marcel Duchamp was the head of the hanging committee for the annual Society of Independent Artists exhibition. He decided to install the works alphabetically, beginning with "M"" (Molesworth, 10).

Molesworth begins with the letter "J" (for Josiah), Duchamp began with the letter "M" (for Marcel) and as such, I begin here with the letter "k."

Upon further research into this form – I would be remiss if I did not mention the 'Critical Dictionary' written by theorist, Georges Bataille within the publication 'Documents' (1929-30). Bataille writes with straightforward candor as he unabashedly redefines such words as Architecture, Eye, Absolute, Factory Chimney, Dust, Abattoir, Man, Materialism and famously, Formless.

By extension of Bataille's dictionary - art historian Yve Alain Bois' and theorist Rosalind Krauss' text 'Formless' was equally integral to my exploring this form. Another essential source contributing to this endeavor is artist Robert Smithson's 'Quasi-Infinities and the Waning of Space.' Works to be looked into in the future are 'Volume A: A Rhoades Referenz,' by Jason Rhoades as well as Gerhard Richter's 'Atlas.'

Within the final pages of this text is a Works Cited list. Every one of these sources has been invaluable in my efforts to understand the politics and beauty of my environment as well as my painting practice.

The arbitrary nature of the alphabetical structure of the Dictionary removes hierarchy from this group of ideas. My hope for this document is for it to remain non-linear. As a result, those who are quoted are not introduced in-text and instead in a list in the Appendix.

The words and the content of their definitions are carefully selected and this document is an evolving scope of the influences surrounding my art practice. Ideas, definitions, thinkers, other artists and their works – all take part in the motivation for my own work. It will forever be in flux as it is constantly expanding and developing.

Just as is the case for all dictionaries, none of the definitions herein are complete.

----- k -----

k. Flint :

Painter

Californian

Aunt, sister, daughter, friend, partner

"Treat your practice like a national park."

– Charles Long

"What would your work look like if you really got this off of your chest?"

– Yunhee Min

"Get sold on something like a sky."

– Kim Fisher

"You should feel in over your head."

– Kade Twist

Keith Haring : *electric*



Untitled, 1982

Kerry James Marshall : *clear*



Portrait of the Artist & a Vacuum, 1981

knowledge :

From the Oxford English Dictionary :

"knowledge, n.

The faculty of understanding or knowing; intelligence, intellect.

The apprehension of fact or truth with the mind; clear and certain perception of fact or truth; the state or condition of knowing fact or truth. The characterization of knowledge (one of the main preoccupations of epistemology) as 'justified true belief' may be traced back to Plato and this has been questioned.

With of. The fact or state of having a correct idea or understanding of something; the possession of information about something.

An act of apprehending something with the mind;
a perception, intuition, intimation, etc.

Perception by means of the senses."
(Empirical)

*I disagree with the OED's emphasis on certainty.
The ability to know something or someone fully is
an illusion. If objective Truth or Knowledge were
real, we obviously could not know that It had been
accessed.*

*That being said...there are many differing ways of
"knowing." For me, painting is an operation that
holds the capacity to reveal a kind of knowledge
related to the human experience, specifically the
experience of the nonhuman world.*

*The construction of color and space
The evocation of a sense or feeling
Touch, the haptic
I could go on...*

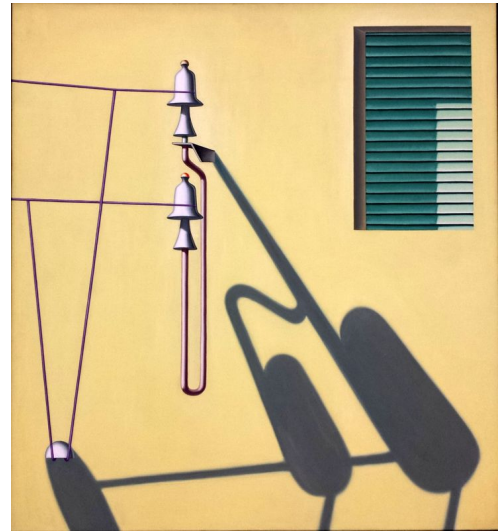
See : unknown

Koak : curvilinear



Jenny-Goat, 2017

Konrad Klapheck : aggressive



Zwei Kameraden (Two Comrades), 1966

land :

From the Oxford English Dictionary :

"land, n.

The simple word

The solid portion of the earth's surface, as
opposed to sea, water.

Ground or soil, esp. as having a particular use or
particular properties. Often with defining word, as
arable land, corn-land, plough-land, stubble land.
poet. = ground n.

the land n.

the (cultivable) earth viewed as a repository of
natural resources and the chief source of human
sustenance or livelihood."

An entity that cannot speak for itself

"thinking about the land as something that is not only acted upon, but that also acts, structures and exerts force...it is autonomous" (Scott, 13).

"In what ways is land, formed over the course of geological time, also contemporary, or formed by the conditions of the present" (Scott, 1)?

"Can art spur more nuanced ways of thinking about and interacting with the land" (Scott, 1)?

"Beneath our asphalt and concrete, the earth is whole, united, ferocious and relentless" (Bowden, 22).

Once again:

Whole

United

Ferocious

Relentless

To be revered

Land Arts of the American West :

An interdisciplinary program that focuses on art, architecture and land use throughout the southwest. I was fortunate to participate in 2017.

We examine how the environment was perceived when American Land Art was made versus how the environment is perceived now. As such, we are "revisiting and re-thinking past human actions which were designed to reshape the environment itself" (Alfrey, et al.).

We are offered a unique chance to respond to how these artists "think."

"There is a point at which artists too have to take some responsibility for the things they love, a point at which the overview of magnificent

scenery gives way to a more painfully focused vision of the fragile landscape and its bewildered inhabitants" (Lippard, Undermining 90).

6,000 miles overland

Arizona, Nevada, New Mexico, Texas, and Utah.

Sitting in the passenger van, a few days after reading Helen Molesworth's Dictionary for Josiah McElheny, I started writing this.

land use :

"The CLUI exists to stimulate discussion, thought, and general interest in the contemporary landscape. Neither an environmental group nor an industry affiliated organization, the work of the Center integrates the many approaches to land use—the many perspectives of the landscape—into a single vision that illustrates the common ground in "land use" debates. At the very least, the Center attempts to emphasize the multiplicity of points of view regarding the utilization of terrestrial and geographic resources."

<http://www.clui.org/>

Land Use appears to be a discipline on its own

Often fraught and political terrain

"Use" implies a function, a means to an end... Can the land be the land for its own sake?

landscape :

"The artist cannot turn her back on the contradictions that inhabit our landscapes."
– Robert Smithson.

"Landscape acknowledges the mutual "shaping" of land and people. This denotes a view or

composition of the world... "scape" – Old English means 'to shape'" (Scott, 3).

~~A setting~~

A subject

An unbureaucratic space, full of hierarchical shifts. Unstable, fluid. – Katharina Grosse

landscape painting :

What is landscape painting now? What could it be in the current state of ecological crisis? Will we depict the decline? Will we remind ourselves of what once was? Will we imagine new futures for the landscape?

(what was it 20 years ago? 50? 100? I need to explore more about its timeline and trajectory)

How can one participate in this history?

In art history, landscape paintings were images that stood in for what is/was the "natural world."

Landscape painting is unavoidably critical

"How can the social circumstance function as a visual form?" – unknown

Landscape painting is impacted by land art and vice versa. Land art as the extension of the genre of landscape painting into the REAL – Jan Tumlir

Something tangible to enact/engage the intangibleness of it (Aldrich et al.)

To what extent does a painting become a landscape (and a landscape become a painting)?

Landscape painting's boundaries, limits and contemporary value

The artifact of a physical engagement with a place

Both urgent and meditative

"the logic of the landscape genre...to spirit us away to far off places" (Falconer).

An ongoing and repeated engagement with landscape = a research enterprise

"In our variable climate where the seasons are recognizable in one day, where all the vapoury turbulence involves the face of things, where nature seems to sport in all: her dignity and dispensing incidents for the artist's study...how happily is the landscape painter situated, how roused by every change in nature in every moment, that allows no languor even in her effects which she places before him, and demands most peremptorily every moment his admiration and investigation, to store his mind with every change of time and place." – J.M.W. Turner

Caspar David Friedrich

Thomas Cole

George Inness

Martin Johnson Heade

Albert Pinkham Ryder

Konrad Witz

Arthur Dove

Silke Otto Knapp

Georgia O'Keefe

lapis lazuli blue :

The blue of the mountains in New Mexico in the distance

Laura Owens : *new*



Untitled, 2012

levity :

Timothy Morton says, "Even if it's true that we really are screwed, let's not spend the rest of our lives on this planet telling ourselves how screwed we are" (Blasdel).

We must take things very seriously, but we must also take on a lightness, a breath, a break. A laugh!

See : Fischli and Weiss

Lewis Baltz :



Southeast Wall, Vollrath,
2424 McGaw, Irvine, 1974



Organisation Européenne pour la Recherche
Nucléaire (CERN) From the series 89-91 Sites of
Technology, 1989-1991



Anechoic Chamber, France Télécom Laboratories,
Lannion, France, from the series „89-91 Sites of
Technology", 1989-1991

light :

Robert Irwin's Dawn to Dusk

From the Oxford English Dictionary :

"light, n.

That natural agent or influence which (emanating from the sun, bodies intensely heated or burning, and various other sources) evokes the functional activity of the organ of sight.

Viewed as the medium of visual perception generally. Also, the condition of space in which light is present, and in which therefore vision is possible. Opposed to darkness.

Viewed as being itself an object of perception, cognized by means of the specific visual sensation indicated by the use of words like 'bright', 'shining', etc. Also, in particularized sense, an individual shining or appearance of light.

One's light: the ordinary measure of light, which a person enjoys, or expects to enjoy, for seeing around him.

Painting. Light or illuminated surface, as represented in a picture, or considered in regard to such representation; any portion of a picture represented as lighted up. Also fig.: usually opposed to shade. In this sense perhaps mixed with an absolute use of light .

Llyn Foulkes : *sharp*

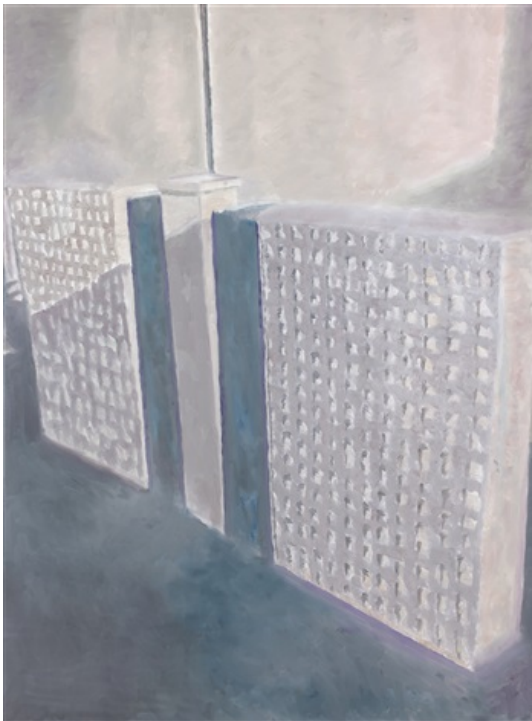


I Think It's Over, 2011

Luc Tuymans : *solemn*



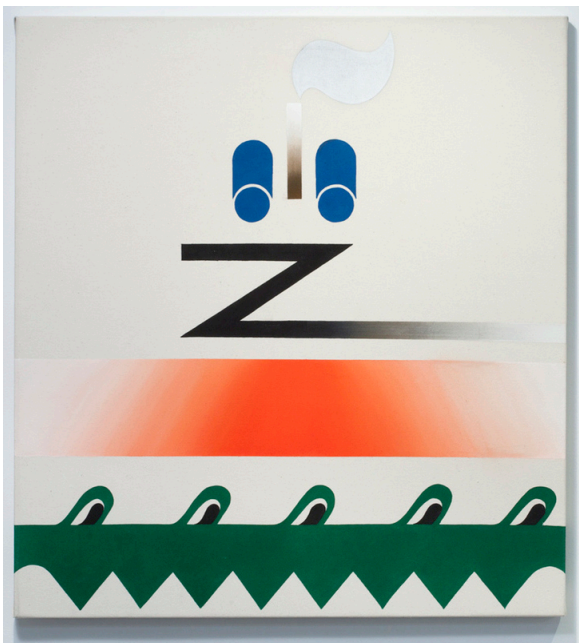
Within, 2001



Model, 2012

----- m -----

Math Bass :



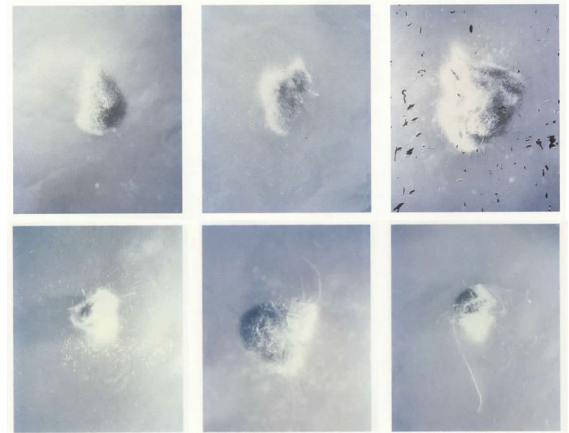
Newz!, 2015

meaningless :

*Should we monumentalize the meaningless?
Destroy meaning? What would this look like? Can
anything really be meaningless?*

*Look into the beginning of avant-garde and the
relationship to meaning.*

Mike Kelley : irreverent



Dust Balls, 1994

Minimalism :

*Pairing down, pulling back. The essential, the
singular. "An extreme form of abstract art" (Tate
Art Terms).*

No referent. (Impossible!)

Modernism (and painting) :

~~the dead end of painting~~

*"maybe painting wasn't at an end, defeated by
sculpture, but only a certain definition of painting"
(Siegel, 30).*

*"even the critique of painting itself – the
questioning of whether it can go on – was
liberating for many artists" (Siegel, 30).*

An opportunity!

"creating an experience that engaged the viewer in space and time, and in the body. Elements not only of sculpture but also of installation and performance informed the way painters saw their work, and expanded their aspirations for it" (Siegel, 30).

The ontological project of Modernist art: "once art was liberated from the constraints of representation, it had to justify its existence as the search for its own essence" (Bois and Krauss, 25).

I am interested the idea that art began to search for its own essence - the necessary conditions of itself.

*What are the necessary conditions of my self?
(this is too much)*

monochrome :

Distilled, singular. Its reduction allows for a multiplicity on its own terms. The figure and ground are the same, equivalent.

A monochrome holds power in its singularity.

An essence of sorts

See : Modernism

See : Minimalism

----- n -----

nature :

From the Oxford English Dictionary :

(it takes a long time for the OED definition to get to "nonhuman" nature...)

"nature, n.

The creative and regulative power, which is conceived of as operating in the material world and as the immediate cause of its phenomena. Sometimes referred to as if having a non-specific but independent existence or character.

Usually with capital initial. This power personified as a female being. Frequently as Dame Nature or Mother Nature.

The phenomena of the physical world collectively; esp. plants, animals, and other features and products of the earth itself, as opposed to humans and human creations.

A common name for the nonhuman "background"

In wider sense: the whole natural world, including human beings; the cosmos.

The body's own natural power of healing itself, as distinguished from medical skill or treatment. In early use frequently personified or referred to as if having an independent character.

(Contrasted with art.) In a person's speech, writing, drawing, etc.: fidelity or close adherence to nature; naturalness; (apparent) lack of artifice.

In nature: (of goods or products) in a natural condition; unmanufactured.

A state unaffected by human intervention; spec. (with reference to plants or animals) a wild condition that is not the result of cultivation, breeding, or rearing; (with reference to minerals or land) an uncultivated, unworked, or undeveloped state."

"Natural parts of the world (that) in no way call for human presence, indeed that often seem to defy it in calm disdain" (Casey, 112).

"Nature's right to exist needs to be acknowledged and enforced" (Demos, Decolonizing 18).

Timothy Morton says nature is "an anthropocentrically scaled concept that doesn't work any more" (Aleppo).

Like painting, a surface to be decoded

See : painting

The more research is done, the more vague the idea of nature becomes...

negative space :

Moments of rest, emptiness, a lack of subject

Its operation, how it functions – A NEW SUBJECT

Where edges or borders come in and how they are considered

The background

Has nature/ the landscape become our "Negative Space?"

See : void

See : nature

Nuclear Posture Review :

The most recent NPR was published in February of 2018 and contains information on the position of the United States regarding nuclear arms – their production, modernization and use.

It addresses an international security situation that is "more complex and demanding than any since the end of the Cold War." It contains information about nuclear responses to non-nuclear attacks as well as "low-yield" weaponry.

The NPR is surprisingly candid.

Jim Mattis stated, "We must look reality in the eye and see the world as it is, not as we wish it to be."

See : doomsday clock

----- **O** -----

Object Oriented Ontology (OOO) :

OOO rejects an anthropocentric viewpoint.

OOO rejects the idea that humans should think about things solely based on the effects we have on humanity.

Graham Harman writes, "The world is not the world as manifest to humans; to think a reality beyond our thinking is not nonsense, but obligatory" (Bryant, Srnicek and Harman, 26).

If a thing exists, it exists in the same way as everything else. The whole is not more than the sum of its parts.

Treat the landscape like a person.

In Art:

The viewer is not what determines the work. The work determines the work.

We rid ourselves of the subjectivity.

"OOO artworks tend to be more interested in pointing out how objects exist, act, and "live" beyond the realm of human perception" (Kerr).

Olafur Eliasson : engaged



Presence of Absence, 2015-16

Operation IceBridge :

Mission Statement:

"NASA's Operation IceBridge images Earth's polar ice in unprecedented detail to better understand processes that connect the polar regions with the global climate system. IceBridge utilizes a highly specialized fleet of research aircraft and the most sophisticated suite of innovative science instruments ever assembled to characterize annual changes in thickness of sea ice, glaciers, and ice sheets. In addition, IceBridge collects critical data used to predict the response of Earth's polar ice to climate change and resulting sea-level rise" (Zell and Dunbar).

The images that result from this research are absolutely striking.

Glacial diminishment is "the highest confidence temperature indicator in the climate system" (Howe and Boyer).

ouroboros :

A symbol of the potential result of an anthropocentric viewpoint

Read Cormack McCarthy's essay 'The Kekule Problem'

----- p -----

painting :

"By making evident the conditions of existence of the medium, the expanded field allows the artworks to be "embodied" meanings, not just representations of meanings" (Flores, 484).

Embodied thought

Yves Klein believes that "radiance" is the best overall definition of painting (Solnit, 160).

Painting is mute. Like how the land is mute.

Frontal, still, bodily

*A reimagining of something
A freezing*

*Like nature, a surface to be decoded
See : nature*

Better at describing one's desire vs. criticism

"Not all paintings are pictures." – Jo Baer in her Artforum rebuttal to sculptors Robert Morris and Donald Judd

"Can painting – as a medium that collapse the world in to the static/2D – be capable of relaying the frictions, layers, and interrelations of landscape? Are there inherent limits to using

media that in essence translate their subject to a scene" (Scott, 4)?

Of course there are limits. But why not push against them? Use them as productive boundaries. What if we considered what painting can do instead of what it can't do?

Color is a concept, perhaps the irreducible core of painting (Schama).

"The main thing wrong with painting is that it is a rectangular plane placed flat against the wall" (Judd qtd. in Kellein).

"Anything spaced on a rectangle and on a plane suggests something in and on something else" (Judd qtd. in Kellein).

The rectangle as a neutral shape that limits the picture plane, offers a boundary. The orientation of the work can run counter to its neutrality.

See : format

Judd says by emphasizing the rectangle, acknowledging it as a boundary, the work can point to something outside of itself – Great!

"Commanding the viewer to enter into a dialogue with the medium as the strangest and most peculiar and undervalued of languages one can imagine" (Steiner).

See : knowledge

Paul Sietsema :



Coin painting, 2016

Philip Guston : raw



Untitled (Wall), 1971

pitchblende :

Black, super hot

Primary ore of Uranium

(Hot = RADIOACTIVE)

----- q -----

----- r -----

radon :

A noble gas

Radioactive, colorless, odorless, tasteless.

INVISIBLE

*Produced by the breakdown of uranium in soil,
rock and water*

"Deadly Daughter" of Uranium

reverence :

Barry Lopez told us that reverence is: "The
capacity to appreciate the unknown."

Ree Morton : thoughtful



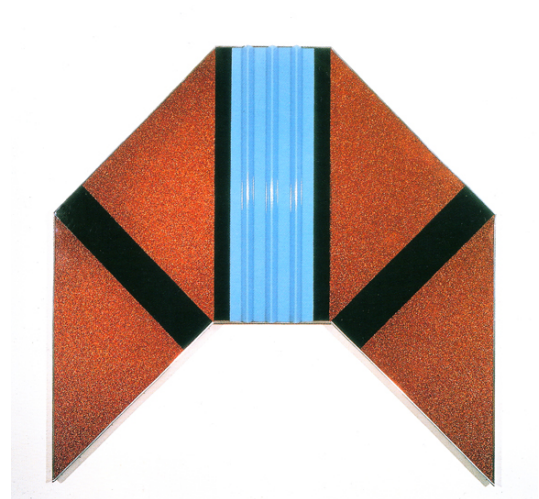
Untitled (Stretcher Piece), 1971-73

RH Quaytman : *systematic*



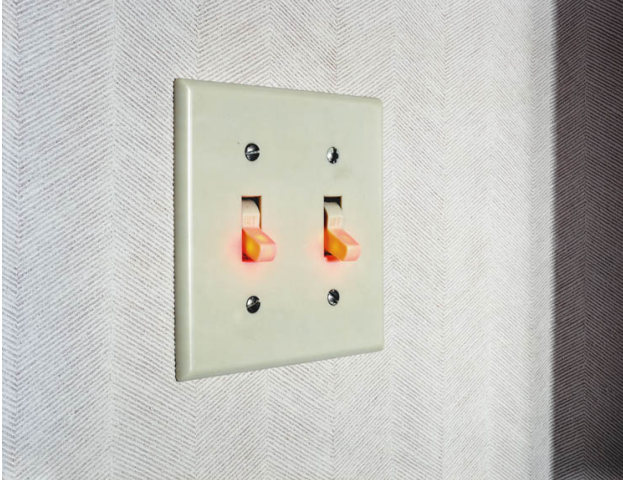
Morning, Chapter 30, panel 3, 2016

Robert Smithson : *absurd*



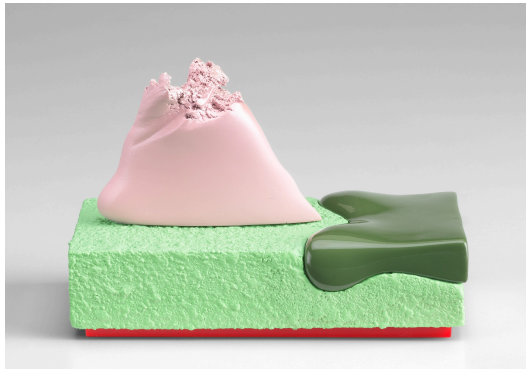
Quick Millions, 1965

Ron Jude :



Pismo Beach, CA, 2007

Ron Nagle :



Corporal Shunt, 2016



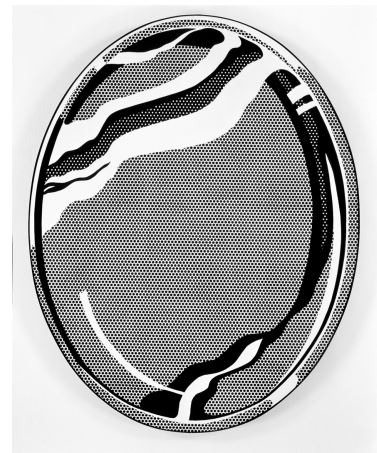
Reassignment Perjury, 2013

Roni Horn : *quiet*



Pair Object VI, 1989

Roy Lichtenstein :



Mirror #1, 1969

Rosalind Krauss :

"There is no necessary condition between good art and change, no matter how conditioned we may be to think that there is" (Krauss, 64).

Rothko Chapel :

Designed by architect Philip Johnson and Mark Rothko, completed in 1971.

Architectural designer, Caitlin Watson was a presenter at the 2017 ACSA conference held in Marfa, TX. Some notes from her talk:

- The chapel's relationship with scale and light, tactile sensation as a way of seeing
- The sizes of the canvases are large enough to retain their otherness, but small enough to be still accessible
- The silent spirituality of the space : comes from black forms
- An art practice as moral obligation to community. Social goals of love and brotherhood
- Sensuality as primary language of human experience : says Rothko
- Color pulled back to avoid distraction
- Contemplation and action

----- S -----

scale :

Terry Winters stated, "The vision of Land Art and its environmental engagement echoed interests within the culture at large. The early photography of the National Aeronautics and Space Administration, for instance, inspired many developments in contemporary art. The administration's documentary style, scientific innovation, and enormous scale provided a model outside traditional aesthetic concerns" (Aldrich et al, 74). Winters worked on the earthwork 'The Lightning Field ' by Walter de Maria

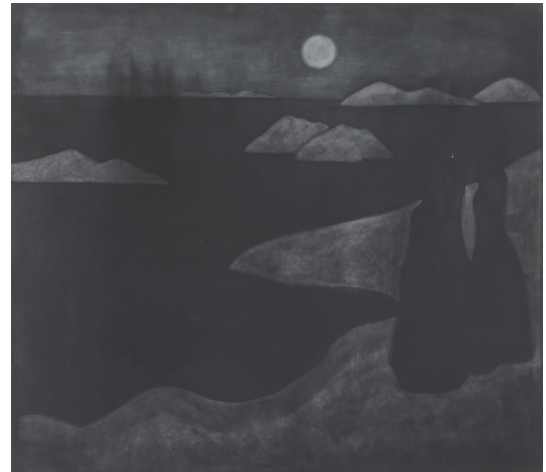
Scale is always to be considered - the scale of the perceiver, the scale of the perceived.

Go to Death Valley and experience how big you feel

sense :

How does one make sense of the landscape?

Silke Otto Knapp :



Islands (Full moon), 2016

strata :

"In order to read the rocks we must become conscious of geologic time, and of the layers of prehistoric material that is entombed in the earth's crust" (Smithson, "A Sedimentation" 89).

subtlety :

Power

The subtlety of perception

From the Oxford English Dictionary :

"subtlety, n.

Fineness or nicety of distinction, esp. that which is difficult to discern or analyze; intricate or (in later use) understated delicacy or refinement.

With reference to a physical movement or action: the quality of being small, delicate, or intricate.

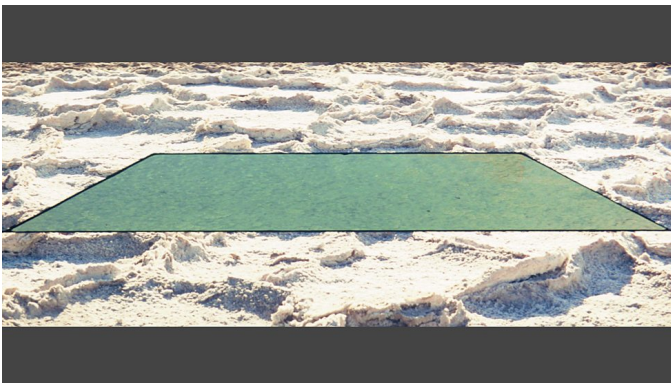
Tact, sensitivity to the feelings of others; a discreet or diplomatic manner or approach."

sunglint :

The mirror-like reflection of the sun off of a water surface in a satellite image.

----- t -----

Tacita Dean : arresting



still from JG, 2013

termite art :

I am in love with this idea!

Go for broke

The end is not what is important

Less arriving, more becoming

RECKLESS ABANDON

"The idea of art as an expansive hunk of well regulated area both logical and magical sits heavily over the talent of every modern painter" (Farber).

Termite art "goes always forward eating its own boundaries and likely as not, leaves nothing in its path other than signs of eager, industrious, unkempt activity" (Farber).

"buglike immersion in a small area without point or aim, and over all, concentration on nailing down one moment without glamorizing it, but forgetting this accomplishment as soon as it has been passed. The feeling that all is expendable, that it can be chopped up and hung down in a different arrangement without ruin" (Farber).

terra incognita :

unknown territory

an unexplored country or field of knowledge

The unexplored is much different than the unknown.... The unexplored barely exists. The unknown exists everywhere....

Due to ice loss, "new" land is still being discovered.

Timothy Morton :

Philosopher specializing in object oriented thought and ecology

"This grave new age is bound to become ever weirder and more fraught...get comfortable with this weirdness... Tenderness and horror, weirdness and joy : is the feeling of ecological awareness. We are condemned to live with this awareness at all times" (qtd. in Blasdel).

Must read : Ecology Without Nature

time: Deep Time vs. Catastrophic time :

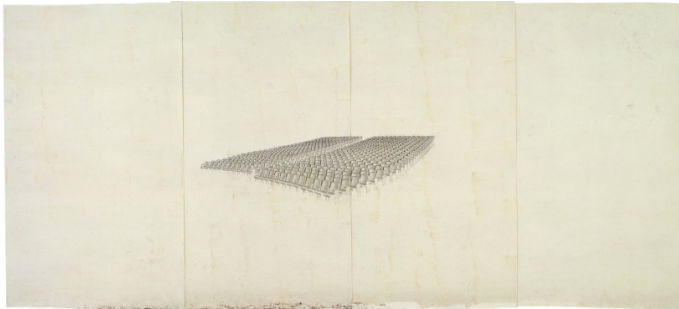
Gradual vs. Urgent

A change of pace shown through mark-making

An accumulation of marks as indicative of the slowing down of time. – Mimi Lauter

"The often deeply moving and emotionally charged changes of pace that Morris Louis was able to command through his delimited technique of pouring or spreading various dilutions of paint down and about the length of the canvas" (Steiner).

Toba Khedoori : familiar



Untitled (seats), 1996

----- u -----

unknown :

Not only the un-encountered, but also that which is beyond comprehension or understanding.

The unknown's relationship to truth and certainty always interests me.

"To imagine that you know, to populate the unknown with projections, is very different from knowing that you don't know" (Solnit, 165).

See : knowledge

uranium :

The last naturally occurring radioactive material

- Uranium causes plants to lose their capacity to grow.

- Uranium mining disrupts the bedrock at the land surface and produces soil with uranium in it.
- Uranium mining pollutes the groundwater.
- Soil erosion can mobilize small uranium rich particles into the air.
- Natural disasters can release contaminants from uranium tailings.
- Uranium is very unstable. Too much in one place can cause it to "go critical"

- Uranium mining is either "surface" (open pit) or "subsurface" (underground). The ore is extracted through mechanical processes of blasting, drilling, picks and shovels.
- Ore is then ground into a fine powder in a mill.

Then... the acid heap leach process

See : acid heap leach

- After drying, what is left is yellowcake.

See : yellowcake

Urs Fisher :



Curtains, 2018

----- V -----

violence :

"Landscape, when organized according to strategic targeting by capital, violence occurs" (Scott, 10).

Or

"The slow violence of environmental disasters" (Scott, 10).

It scares me that I believe that sometimes violence is necessary

Victor Man :



Untitled, 2012

Vija Celmins : transcendent



Heater, 1964

void :

Absence (presence)

Must read : 'Blue of Distance' by Rebecca Solnit

The dissolution with the rational mind, of expectation - entering the void instead

Solnit writes about Klein's blue : borderless, substance-less

Artwork Double Negative by Michael Heizer

See : negative space

----- W -----

wall :

An affront

A barrier

Keeping out (and in)

The earth as a wall confronting. It is not just beneath our feet

Walter de Maria :



The New York Earth Room, 1977

Jeanne Dunning stated, "The spreading, potentially encompassing nature of the dirt is contained and controlled as a form. The ground has been made into a form, or if you will, a figure" (Aldrich et al., 40).

Wayne Thibeaud : *compressed*



Winter Ridge, 2010

Wendover, Utah :

"The city on the edge."

US military practiced dropping atomic bomb here.

The Army Air Corps begins building structures in 1940 leaves in 1969. It was the Army Air Force's largest bombing and gunnery range. It was the training site of the 509th Composite Group – carried out bombing in Hiroshima and Nagasaki. Enola Gay = the plane that dropped Little Boy and Fat Man 8/6/45-8/9/45 (Arrington, Alexander and Hibbard).

A city of salt and other targets were built on the Bonneville Salt Flats by the range detachment.

Wendover was remote, which was ideal for secrecy and security. The base was given the code name "Kingman", and became the Manhattan Project's Site K.

The creation of the bomb as an edge of something and beginning of something else. "Off switch."

----- **X** -----

----- y -----

Yayoi Kusama :



Waves on the Hudson River, 1988

yellowcake :



source unknown

The first intermediate stage between uranium and the fuel used in nuclear reactors and bombs. Concentrated Uranium oxide powder as a result of the first step of the uranium milling process. Occurs from separating main isotope from ore.

Yves Klein : full



Yves Klein: With the Void, Full Powers, 2010

----- z -----

----- a -----

abstraction :

A spectrum

A pulling away from what is "real."

Our understanding of climate change is abstract.

"A realist representation doesn't account for the complexity and invisibility involved in ecological realities" (Buell, Heise and Thornber).

Searching through the landscape and searching through abstraction as similar mental positions

Capturing the essence vs. realist specifics

"Ader attempted to distill art to its most basic state" (Dumbadze, 142).

"...the reason abstract art poses such an enormous challenge to the beholder is that it teaches us to look at art – and in a sense – at the world – in a new way. Abstract art dares our visual system to interpret an image that is

fundamentally different than the kinds of images our brain has evolved to reconstruct" (Charney).

The endless endeavor with a multitude of outcomes makes abstraction to be exciting.

absurd :

*The strange, yet meaningful (Or meaningless?)
Let this in*

See : levity

acid heap leach :

*Chemical process used to mill Uranium →
yellowcake*

It's the process used to extract precious metals (uranium) from their ore by placing them on a pad in a heap and sprinkling a leaching solvent (acid) over the heap. This process dissolves the metals and they collect at the bottom of the pad.

activism :

Deal with it!

How do we turn what we know into what we do?

"Contemporary political art risks preaching to an audience composed of a small well-educated liberal elite that is already aligned with its message. Arguably, this art will then be complicit in feeding on the same market and power structures whose hands it bites" (Govan).

"The pursuit of pure beauty can be more political than we think" (Govan).

"In order for art to have momentum as a political force, it must have the capacity for mass appeal...

art draws its cache from its elitism and exclusivity" (Khachiyan).

"How might art contribute to the expansion of spatial and environmental justice? Can art spur nuanced ways of thinking about and interacting with the land" (Scott, 1)?

"What if these practices- none of which are recognized or self-identified primarily or solely as art – were not simply slotted into the category of activism and dismissed as such by those of us in the cultural sector but viewed, discussed, and taught as the most daring, bold and courageous expressions of what art might be today" (Demos, 'Transition').

adumbration :

Barry Lopez told us that this is : " The emergence of the vague organization of the unknown. Its first hint."

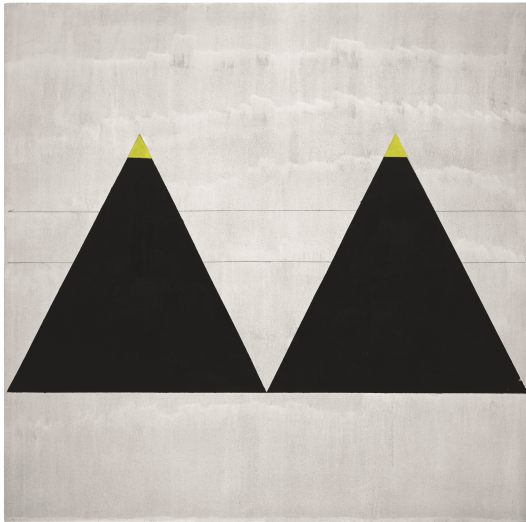
Such a poetic way to speak about something potentially frightening.

aerial :

From above. A strong perpendicular perspective. With global imaging systems, an unprecedented way to see the landscape.

Opposed to the horizon

Agnes Martin : *removed*



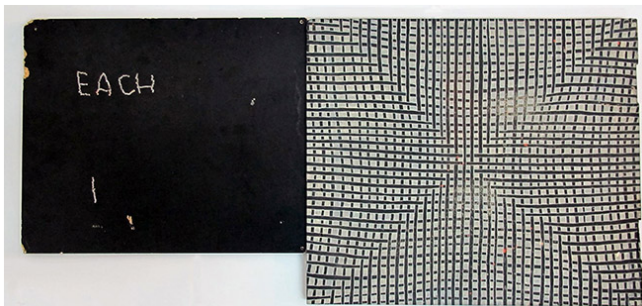
Untitled #1, 2003

albedo effect :

The global picture of reflectivity; the ratio of the outgoing solar radiation reflected by an object to the incoming solar radiation incident upon it. (Institute for Global Environmental Strategies)

In other words when there isn't ice to reflect the sun's rays, energy is absorbed causing things to heat up. Melting... ad infinitum.

Alicia McCarthy : *punk*



Untitled (3), 2013

ammunition igloo :



Reinforced concrete domes built for munitions storage, covered with earth and designed to direct explosions upward, not outward. Called "igloos" because they were thought to resemble traditional Inuit ice dwellings.

Matt Coolidge (director of Center for Land Use Interpretation) started counting ammunition igloos in the U.S. He realized there were more than 20,000 and took a break. There are 10 in Wendover, Utah.

See : Wendover, Utah

Analia Saban :



Draped Concrete (26.25 sq ft), 2016

Ann Veronica Janssens :



Mars, 2017

Anthropocene :

"Our present epoch, with humans understood to be a newly geologic force, possessing the power to not only shape the land but also the planet at the scale of its Earth systems" (Scott, 13).

When did it start? The creation of the atom bomb? The industrial revolution? At the time of the "hockey stick" - when humans started using more resources than the planet can offer?

See : Golden Spike

Timothy Morton believes that the idea of the Anthropocene is "forcing a revolution in human thought" (Blasdel).

Morton asserts that we must "change our relationship with other entities in the universe...from one of exploitation through science to one of solidarity in ignorance" (Blasdel).

"The science linking climate change to human activity – mainly the burning of fossil fuels that produce carbon dioxide and other greenhouse gases – is sound" (Mecklin,5).

"We are dancing to the edge of life and we now move through the forests of dread and what we fear, really fear, is not some other nation conquering our plains and mountains and deserts, no no, what we fear is that someone or something will do to us exactly what we have done to the buffalo, and to the mounted warrior on horseback with that lance and bow, what we have done to the rivers and the trees and the fine native grasses that first fell under our footsteps as we ventured into the bewitching and yearning ground" (Bowden, 25).

arctic :

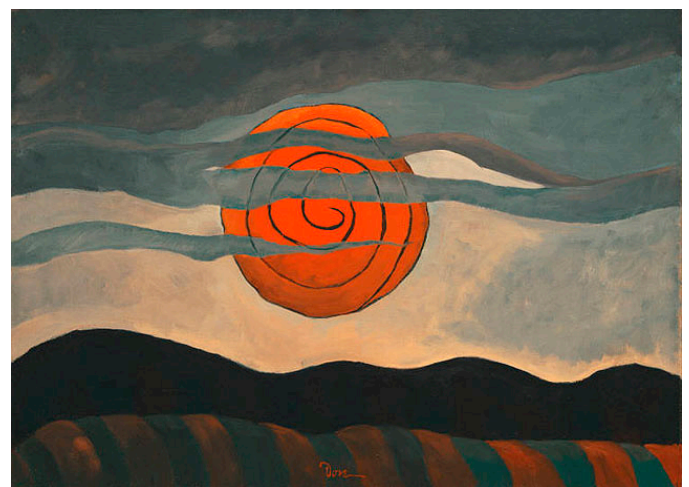
The frozen tundra of the north

"The place where we come face to face with the undeniable consequences of our actions" (Adams).

"Looking at satellite images of the retreat of the sea ice is like looking at photos of someone I love wasting away from a horrible disease" (Adams).

Must read : Barry Lopez's book, 'Arctic Dreams'

Arthur Dove : essential



Red Sun, 1935

B. Wurtz : resourceful



Untitled, 2002

Barnett Newman :



Stations of the Cross, 1958-66

Barry Lopez :

Writer of place

He said to us:

"Stay in your prayer"

"Look upon the land not as its possessor but as its companion... Cultivate an intimacy with the land."

"A love of what is alive and the physical context in which it lives"

"I am staggered, exhilarated by places and I want to share this"

See : land

See : reverence

Bas Jan Ader : brave



In Search of the Miraculous, 1975

blood :

Its weight

Blood, salt, rock, ice

Bonneville Salt Flats :

Harsh, so so white.

You just want to run

See : Wendover, Utah

cadmium red light :

Donald Judd says this color allows the viewer to see edges better.

Christoph Von Weyte : dedicated



Hamburger Hafen am Abend des 26.06.2009,
2014

climate change :

A direct result of our actions, unintended consequences.

More than "change"

Gives landscape (and landscape painting) a new meaning

"Nearly everything we understand about global warming was understood in 1979. Action had to be taken and the U.S. would need to lead. It didn't" (Rich).

See : crisis

See : Anthropocene

color :

At its origins means to "cover" or "hide" says Robert Smithson (Smithson, "Incidents" 28).

"Color as a spiritual realm to begin his (Yves Klein's) monochromes" (Solnit, 159).

Its FORCE

The stuff that happens in between colors

"The anarchic potential of color" – Katharina Grosse

"If I could find anything blacker than black, I'd use it." – J.M.W. Turner

"And even color covering all or much of a painting is almost always both flat and infinitely spatial" (Judd qtd. in Kellein).

"Color sensitivity and awareness can constitute a major weapon against forces of insensitivity and brutalization" (Albers, xi).

color (Additive) :

Light a la Dan Flavin. RGB

*Pure color when mixed together creates white
Starts with darkness*

color (Subtractive) :

Pigment mixing. CMYK

*Impure color when mixed together creates black.
Starts with light*

conceptual art :

- Rigorous elimination of visuality
 - An assault on the status object
 - Works that operate as aesthetic propositions
 - Redefining the role of the author and spectator
 - Format and space of exhibition changed
 - Production methods changed
 - Content changed toward an aesthetic of indifference
- (Buchloh)

Paradoxes of Conceptual Art:

- critical annihilation of cultural conventions acquires conditions of the spectacle
 - insistence on artist anonymity and demolition of authorship produces brand names and identifiable products
 - campaign to critique visuality with textual interactions in form of billboard, handouts, pamphlets follows the pre-established mechanisms of advertising and marketing
- (Buchloh)

Conceptual Art distinguished by:

- its acute sense of discursive and institutional limitations
 - its self-imposed restrictions
 - its lack of totalizing vision
 - its devotion to facticity of artistic production and reception without aspiring to overcome mere facticity
- (Buchloh)

A purging of the imaginary

"So that secular regime, which Conceptual Art claimed to have upset, would soon be reinstated with new vigor. Which is of course what happened" (Buchloh, 143).

This isn't totally fair. I appreciate a great deal of conceptual art. Buchloh's ideas are interesting when one attempts a fuller understanding of this period in art history.

"Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach." – Sol Lewitt

"Works of art that try to tell us something about the world are bound to fail... the absence of reality in art is exactly art's reality." – Joseph Kosuth

crisis :



the Camp Fire (Mickelson)

Tim de Christopher states, "We must let ourselves be shattered by the hopelessness of the crisis" (qtd. In Williams, 271).

"We lie in the ships with those men, I think, because we are ambivalent about what to do. We do not know whether to confront this sea of troubles or to stand away, care for our own, and take comfort in the belief that the power to act lies elsewhere. It is in this paralysis in the face of disaster, this fear before the beast, that would cause someone looking from the outside to say we face a crisis of character" (Lopez, 57).

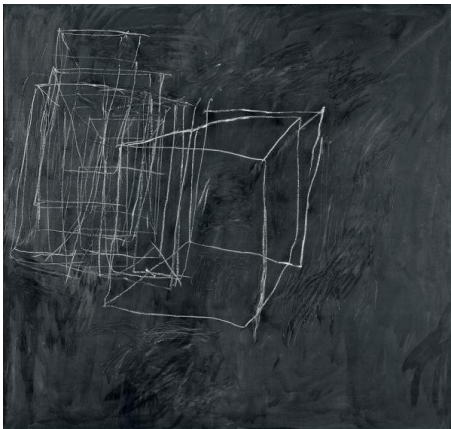
"If we fail in this century, it is because we are too timid" (Williams, 279).

"If we lose our way in America, it is because we are too complacent" (Williams, 279).

Amitav Ghosh claims, "Indeed, this is perhaps the most important question ever to confront culture in the broadest sense – for let us make no mistake: the climate crisis is also a crisis of culture, and thus of imagination" (qtd in Demos, 'Transition').

"Where the danger grows so does the saving power also." – From Martin Heidegger's *Patmos*

Cy Twombly :

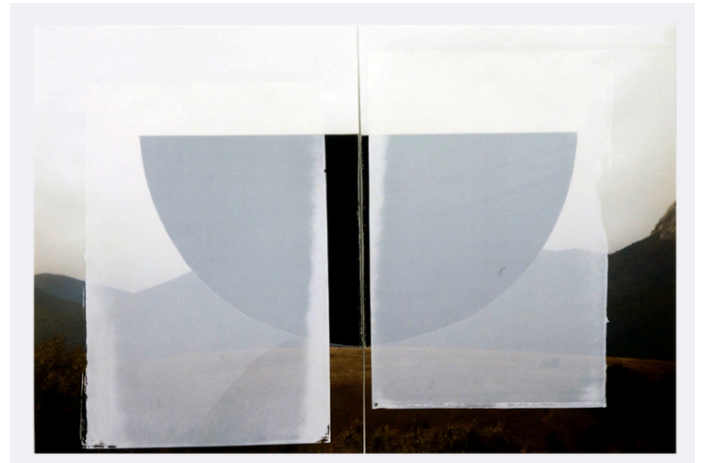


Night Watch, 1966



Untitled (Camino Real V), 2011

Cybele Lyle :



Para-Apparatus, 2014

----- d -----

David Hockney :



A Bigger Splash, 1967

desert :



"The desert is less nature than a concept, a place that swallows up boundaries" (unknown).

"This is the place where we always insist on our power because the enormity of the ground and the hard rules of the sky make us tremble and fear that we do not have power" (Bowden, 23).

doomsday clock :



A symbolic assessment of how close the world stands to total destruction (Meyer).

The Atomic Bulletin was founded by the Manhattan Project scientists who "could not remain aloof to the consequences of their work." What is decided in terms of where the clock is at every year is decided by the Bulletin's Science and Security Board and the Board of Sponsors which include 15 Nobel Laureates.

It is currently two minutes to midnight, the closest to midnight we have ever been. As close as it was in 1953 at the height of the Cold War.

Symbol designed by landscape painter, Martyl Langsdorf

"Although the Bulletin of the Atomic Scientists focuses on nuclear risk, climate change, and emerging technologies, the nuclear landscape takes center stage in this year's Clock statement" (Mecklin, 1).

Rachel Bronson asserts, "To call the world nuclear situation dire is to understate the danger and its immediacy" (Mecklin, 2).

drawing :

Intimate, informal, connected directly to human thought. Honest, Irrational.

The reckless abandonment of the sketch.

Capable for the voice of dissent (Dexter).

----- e -----

Ecological Criticism :

I can't write it better than this :

"Ecocriticism begins from the conviction that the arts of imagination and the study thereof—by virtue of their grasp of the power of word, story, and image to reinforce, enliven, and direct environmental concern—can contribute significantly to the understanding of environmental problems: the multiple forms of ecodegradation that afflict planet Earth today. In this, ecocriticism concurs with other branches of the environmental humanities—ethics, history, religious studies, anthropology, humanistic

geography—in holding that environmental phenomena must be comprehended, and that today's burgeoning array of environmental concerns must be addressed qualitatively as well as quantitatively...reflecting on works of imagination may prompt intensified concern about the consequences of such choices and possible alternatives to them" (Buell, Heise and Thornber, 418).

Visual Art needs to catch up to Literature here.

Ecological science cannot simply be translated into social models and cultural values.

Ed Ruscha :



Standard Station, 1966



Desire, 1937

edge :

Implies something unknown to come.

Points to looking inward. Defines the Center. The Anthropocene as the edge in time... something ended and something else began.

Kevin Chua told me that, "The fear of the edge is a painterly problem."

Non-life as having "distinctive standing" in the world of edges (Casey, 115). For example: walls

Some natural edges are hostile to life.

"An internal framing/edge can help to animate the painting as a whole: from within" (Casey, 100).

"Edges build to keep out/keep in become alienating/incarcerating forces" (Casey).

Hard edges can communicate something – aggressive in a good way

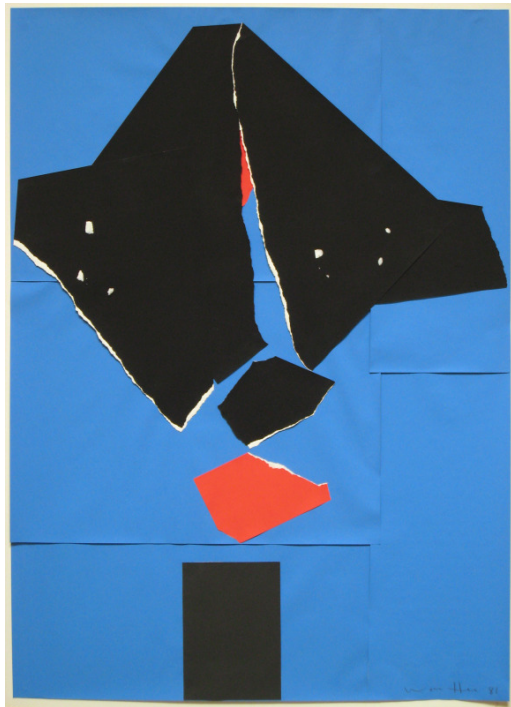
Muley Point – a physical edge we traversed
Wendover – "The city on the edge"

See : desert

See : horizon

See : wall

Emerson Woelffer : torn



A Bird for John, 1981

environment :

The setting. What must be respected and protected. Life. Nonlife too!

"Imagine this place is not about us and never has been and never will be and that this is the history it teaches us and that this is what we must learn and never willing to study" (Bowden, 24).

environmentally engaged art :

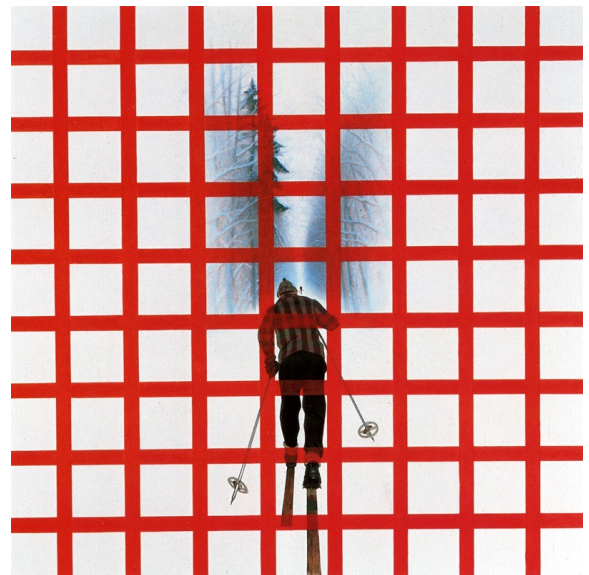
"My conviction is that environmentally engaged art bears the potential to both rethink politics and politicize arts relation to ecology, and its thoughtful consideration proves nature's inextricable binds to economics, technology, culture and law at every turn" (Demos, 8).

"The most compelling current artistic models, in my view, join the aesthetic dimension of

experimental and perceptual engagement with the commitment to postcolonial ethico-political praxis, and do so with sustained attention to how local activities interact with global formations" (Demos, 12).

"I'm convinced that art, given its long histories of experimentation, imaginative invention and radical thinking, can play a central transformative role here. In its most ambitious and far ranging sense, art holds the promise of initiating exactly these kinds of creative perceptual and philosophical shifts, offering new ways of comprehending ourselves and our relation to the world differently than the destructive traditions of colonizing nature" (Demos, 19).

Erik Bulatov :



Skier, 1971-4

exposure :

"a radical openness to one's environment" (Alaimo, 13).

The physical kind of exposure - a stark desert, dry wind, sunburnt skin and chapped lips.

We are not impermeable or impenetrable. We are affected and vulnerable.

The exposure to the conceptual, the meaningful, or the knowledge that may not be physically perceived.

"In his remarkable essay reflecting on nuclear catastrophe from Hiroshima to Fukushima, the philosopher Jean-Luc Nancy makes an appeal to remain "exposed" that is to endure our encounter with catastrophic loss by allowing ourselves to sense it. If we move too quickly, even catastrophes, like everything else under capitalism, become little more than general equivalents of exchange. 'We are being exposed to a catastrophe of meaning,' Nancy asserts, adding, "Let's not hurry to hide this exposure under pink, red, blue or black silks. Let us remain exposed, and let us think about what is happening to us: Let us think that it is we who are arriving or are leaving" (Davis and Turpin, 5).

Nancy calls on us to immerse ourselves in the way our environment is responding to the Anthropocene. We must feel this exposure fully to understand the power of our actions.

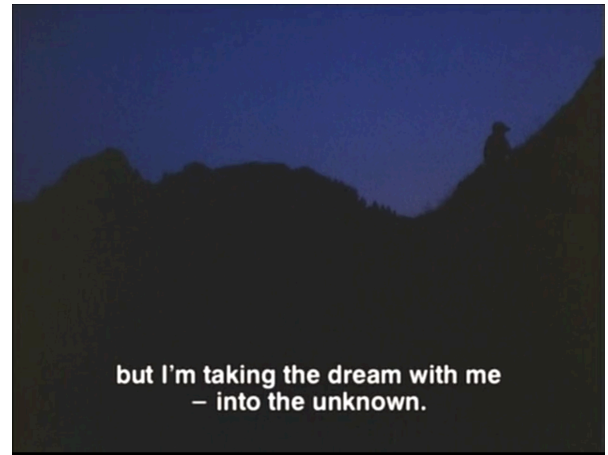
"there is so very much to unlearn" (Alaimo, 6).

Out of this, we become exposed to an "epistemological humility," an understanding that we do not know what we thought we knew about our impact. We must remove our hubris and allow humility to take its place.

How we position ourselves to be exposed is significant. How do we allow exposure to happen? And then, how do we allow that exposure to affect us, change us?

----- f -----

Fischli and Weiss :



The Right Way (still), 1982

field :

s p a c e

"Fields are also visually *not* limited, and they give the appearance of sections cut from something infinitely larger" (Judd in Kellein).

Jo Baer stated, "I have always had the feeling that an object is larger than its outline; that is has a field or force beyond itself" (Siegel, 38).

foreground :

From the Oxford English Dictionary :

"foreground, n.

The most conspicuous or prominent position."

Jeanne Dunning states "The idea of an animal attempting to become indistinguishable from its environment is also related to an issue very much at the heart of modernist art in general, but especially relevant to the work of the 1960s – the

relationship between the figure and the ground. Both Minimalism and Color Field painting broke from the art of preceding periods by *forwarding the ground itself as the work*" (Aldrich et al., 34).

Dunning also reminds us that "in 'Difference and Repetition' Gilles Deleuze suggested that the things we understand as figures take in figurehood by actively engaging in an effort to distinguish themselves from the ground. The ground, in contrast, does not distinguish itself from the figure. It blithely goes along without even acknowledging that there could be such a difference between itself and something else" (Aldrich et al., 34).

See : Walter de Maria

We must bring the background to the foreground

See : format

See : monochrome

form:

Example "as content"

How to negotiate it.

From the Oxford English Dictionary :

"form, n.

In Scholastic philosophy: The essential determinant principle of a thing; that which makes anything (matter) a determinate species or kind of being; the essential creative quality. This use of form and matter is a metaphorical extension of their popular use. In ordinary speech, a portion of matter, stuff, or material, becomes a 'thing' by virtue of having a particular 'form' or shape; by altering the form, the matter remaining

unchanged, we make a new 'thing'. This language, primarily applied only to objects of sense, was in philosophical use extended to objects of thought: every 'thing' or entity was viewed as consisting of two elements, its form by virtue of which it was different from, and its matter which it had in common with, others."

format :

Vertical and horizontal formats can be seen as equivalent as subjects. According to Ann Reynolds, "Physical shift from one orientation to another could be understood as transformation... of subject matter" (Reynolds, 163).

"Orientation and rotation are not just conventional representational formats or procedures, they are also conventional modes of signification...Content producing" (Reynolds, 164).

The horizontal format implies a narrative, pasts and futures show up

Portrait format implies a 1 to 1 relationship - a confrontation

"Being 'purely visual' art is addressed to the subject as an erect being, far from the horizontal axis that governs animals... A vertical section that presupposes the viewers' having forgotten that his or her feet are in the dirt. Art, according to this viewer is a sublimatory activity that separates the perceiver from his or her body. It is a synthesizing activity as well; fending off any intrusion from the base, it gathers the perceiver together around the core of its ideal unity" (Bois and Krauss, 25).

Francis Bacon : *the rooms, not the figures*



Jet of Water, 1988

----- g -----

Garth Weiser :



Heavy Drinker Chews Tobacco, 2011

gestalt :

Breaking down the foreground and background

Psychological space as literal space

From the Oxford English Dictionary :

"gestalt, n.

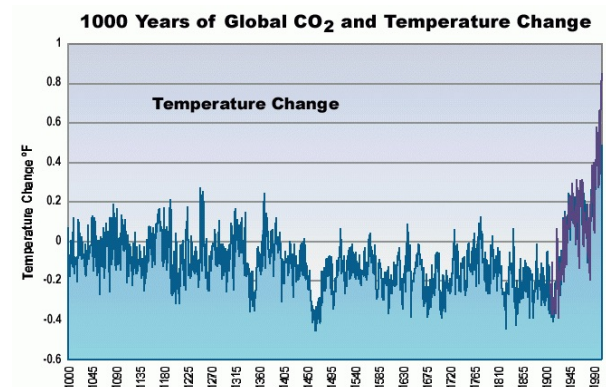
A 'shape', 'configuration', or 'structure' which as an object of perception forms a specific whole or unity incapable of expression simply in terms of its parts (e.g. a melody in distinction from the notes that make it up)."

Georgia O'Keeffe : "It is with where I've been that should be of some interest."



Sky Above Clouds IV, 1965

Golden Spike :



Gigantic spike in earth systems data. Marks the start of great acceleration, around 1945, also called a hockey stick

"The most influential and controversial representations of global climate change are line graphs (Chun).

See : Anthropocene

Also...

Golden Spike National Historic Site continues to commemorate the joining of the western and eastern tracks at Promontory Summit, UT and the history of the workers who built the first transcontinental railroad.

grid :

Between representation and abstraction

1.

A tool for understanding

A solution to the isotropic

"Grid as opponent of mental and visual disorientation" (Tupitsyn).

"Informs and orients perception" (Reynolds, 155).

"The grid can function as an explicit or implicit template for understanding the articulation of content through landscape" (Reynolds, 160).

2.

"Development is precisely what the grid resists" (Krauss, 50).

Is this true? In my mind the grid represents development. It acts as a symbol of human imposition on the organization of the landscape.

"It is what art looks like when it turns its back on nature...flattened, geometrical, ordered, antinatural, antimimetic, antireal... both prior and final" (Krauss, 50).

3.

"The grid announces, among other things, modern art's will to silence, its hostility to literature, to narrative, to discourse" (Krauss, 50).

"Destroy the silence of the grid" (Tupitsyn).

4.

"The grid is not a representation of something in the world. Or a form of knowledge of something in the world... Everything about the grid opposes that relationship, cuts it off from the very beginning. Unlike perspective, the grid does not map the space of a room or landscape... If it maps anything, it maps the surface of the painting itself" (Krauss, 52).

"The rationality of a grid on a map sinks into what it is supposed to define. Logical purity suddenly finds itself in a bog and welcomes the unexpected event" (Smithson, "Spiral Jetty" 112).

5.

Centrifugal (acknowledgement of a world outside the frame) vs. Centripetal (inside frame – art as insular) (Krauss, 59-64).

The grid as window is interesting - the idea that landscape is seen through the window...removal of landscape. We know it goes on (centrifugal) but there is something mediating a more full experience of it.

6.

The grid is a structure that allows for the contradiction of science and spiritualism according to Krauss. Grid as schizophrenic – true! Many view it in both ways at once: materialist and spiritual - the grid's ability to encompass the sacred and the secular.

----- h -----

heat death of the universe :

*The fate of the universe
No energy left to gain or lose
Pure, calm, equilibrium
Sounds nice*

heat mine :

*Draws to the surface a commodifiable yet
ephemeral product of deep time.*

A disruption to the subterranean = seismic.

"Mining becomes a non-representational and non-visual mode of interfacing with the subterranean. It becomes a collision of improbable narrative via different material accumulations. (Baumann and Pinkus).

See : Abstraction

horizon :

Opposes the Aerial

"Traces a limit or edge of perception" (Reynolds, 155).

From the Oxford English Dictionary :

"horizon, n.

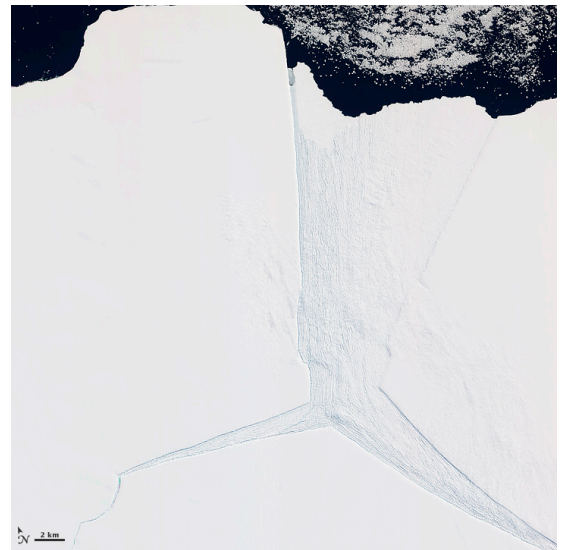
The boundary-line of that part of the earth's surface visible from a given point of view; the line at which the earth and sky appear to meet. In strict use, the circle bounding that part of the earth's surface which would be visible if no irregularities or obstructions were present (called the apparent horizon, natural horizon, sensible

horizon, physical horizon, or visible horizon, as distinguished from 3), being the circle of contact with the earth's surface of a cone whose vertex is at the observer's eye. On the open sea or a great plain these coincide."

----- i -----

ice :

*The way it cracks vs. the way paper tears
Sea Ice: absence and presence*



Amery Ice Shelf

imagination :

*That which lies beyond the horizon of perception
A tension between what you see and what you
can't see*

Ingolfur Arnarsson : *subtle*



Untitled works, 1991-1992

invisible :

Radiation as ineffable : Invisible in life, invisible in Navajo language.

How to make the invisible, visible? Culturally and politically

IPCC :

Intergovernmental Panel on Climate Change

"Created in 1988 by the World Meteorological Organization (WMO) and the United Nations Environment Programme (UNEP), the objective of the IPCC is to provide governments at all levels with scientific information that they can use to develop climate policies. IPCC reports are also a key input into international climate change negotiations" ("About the IPCC").

isotropic :

*The same everywhere and all around
Don't get lost
No edge here*

----- j -----
J.M.W. Turner :



Mountain Landscape with Lakes, 1842

James Turrell :



Roden Crater, 2015, Arizona

Jean-Michel Basquiat :



Untitled (Just Sour), 1982

Appendix

Adams, John Luther – Pulitzer Prize winning composer inspired by the natural world

Alaimo, Stacey, PhD. – ecocultural theorist and scholar of American Literature and ecocultural theory

Albers, Josef (decd.) – German-born artist and educator who was extremely influential in shaping art education programs in America

Aldrich, Richard – Brooklyn-based contemporary painter

Alfrey, Nicholas – art historian at the University of Nottingham

Baer, Jo – American painter prominent in the Minimalism movement. Gave the men a run for their money.

Baumann, Hans – Swiss-American artist and land art practitioner interested in geological phenomena and nonhuman timescales

Bey, Dawoud – photographer and MacArthur fellow whose work focus on marginalized groups

Blasdel, Alex – writer and editor for the Guardian

Bois, Yve Alan – art historian and writer specializing in twentieth century European and American art

Bowden, Charles – (decd.) non-fiction author, journalist and essayist who wrote beautifully about the American Southwest

Boyer, Dominic – anthropologist specializing in the study of energy, climate, politics and society

Bronson, Rachel - President and CEO of the Bulletin of the Atomic Sciences

Buchloh, Benjamin H. D. – art historian and current Andrew W. Mellon Professor of Modern Art in the History of Art and Architecture department at Harvard University.

Buell, Lawrence – Powell M. Cabot Professor of American Literature Emeritus at Harvard University, specialist on antebellum American literature and a pioneer of Ecocriticism

Casey, Edward – philosopher and distinguished professor at Stony Brook University

Charney, Noah – American art historian and novel

Chun, Wendy Hui Kyong – Simon Fraser University's Canada 150 Research Chair in New Media in SFU School of Communication

Davis, Heather – writer, editor, researcher and assistant professor of Culture and Media at Eugene Lang College, The New School, in New York.

DeChristopher, Timothy - American climate activist and co-founder of the environmental group Peaceful Uprising

Demos, T.J. – professor in the Department of the History of Art and Visual Culture, University of California, Santa Cruz, and Founder and Director of its Center for Creative Ecologies.

Dunning, Jeanne – American photographer

Falconer, Morgan – American journalist and critic

Farber, Manny (decd.) – American painter, film critic and writer

Fares, Gustavo – artist, critic and curator

Ghosh, Amitav – Indian novelist focusing on the perils of climate change

Govan, Michael – director of LACMA

Grosse, Katharina – German large scale, architectural painter

Harman, Graham – speculative realist philosopher and founder of Object Oriented Ontology

Heidegger, Martin (decd.) – German existentialist philosopher

Heise, Ursula K. – Marcia H. Howard Chair in Literary Studies at the Department of English and the Institute of the Environment and Sustainability at UCLA

Appendix (cont'd)

Howe, Cymene – anthropologist focusing on Environment, ecology, and energy; ontologies, vitalities and neomaterialisms

Judd, Donald (decd.) – post-war sculptor thought to be a major player in the Minimalism movement

Kerr, Dylan – Brooklyn based writer and curator

Khachiyan, Anna – young, Russian-American writer

Kosuth, Joseph – a pioneer of conceptual art and installation

Krauss, Rosalind – art critic, art theorist and professor at Columbia and a founder of art theory journal, *October*

Lauter, Mimi – Los Angeles based painter

Lewitt, Sol (decd.) – extremely influential conceptual artist

Lippard, Lucy – writer, critic, activist, curator

Long, Charles – sculptor, educator, thesis advisor

Lopez, Barry – National Book Award-winning author focused on the relationship between the physical landscape and human culture

Mattis, Jim – former Secretary of Defense under the current Administration (2019)

Mecklin, John – journalist, novelist and editor-in-chief of the *Bulletin of the Atomic Scientists*

Meyer, Robinson – journalist for the *Atlantic*

Min, Yunhee – Los Angeles based painter and educator

Morton, Timothy – philosopher whose work explores the intersection of object-oriented thought and ecological studies

Pinkus, Karen – professor of Romance Studies and Comparative Literature at Cornell University

Reynolds, Ann – art historian

Rich, Nathaniel – novelist and essayist for the *Atlantic* and the *New York Times Magazine*

Schama, Sir Simon – art historian

Scott, Eliza – postdoctoral fellow co-editing a volume on contemporary art and land use politics

Siegel, Katy – art historian and Eugene V. and Clare E. Thaw Endowed Chair in Modern American Art at UT Austin

Smithson, Robert (decd.) – visionary artist, a pioneer of land art, most well known for his provocative earthwork, *Spiral Jetty*, 1970, Great Salt Lake, Utah.

Solnit, Rebecca – writer, historian and activist focusing on feminism, western and indigenous history, popular power, social change and insurrection, wandering and walking, hope and disaster

Steiner, Shepherd – art historian

Thornber, Karen – professor of Comparative Literature and of East Asian Languages at Harvard University

Tumlrir, Jan – curator, critic, art writer and educator

Tupitsyn, Masha – American writer and cultural critic

Turner, J.M.W. (decd.) – English romantic painter

Turpin, Etienne – philosopher studying, designing and writing about complex urban systems, political economies of data and infrastructure, visual culture and aesthetic practices

Twist, Kade L. – Indigenous interdisciplinary artist

Williams, Terry Tempest – author, conservationist and activist

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